ART GALLERY OF ONTARIO

AGO NEWS

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Drawings by Hans Holbein

The King's Painter

FOUR HUNDRED AND FIFTY YEARS AGO, THE GERMAN artist Hans Holbein captured the likenesses of some of the most prominent players in the real life drama of political intrigue in the court of King Henry VIII. Now for the first time in Canada, Holbein's brilliant portraits are displayed in the exhibition *Drawings by Holbein from the Court of Henry VIII: Fifty Drawings from the Collection of Her Majesty The Queen, Windsor Castle*; Sam and Ayala Zacks Wing; October 28, 1988 – January 15, 1989. Organized by The Royal Library, Windsor Castle.

Sponsored by Chubb Insurance Company of Canada, with additional support from British Airways and the Government of Canada's Insurance Program for Travelling Exhibitions.

BY FRANCIS BROUN

Few artists have created such an indelible image of an entire historical age as Hans Holbein the Younger. His career in England spanned little more than a dozen years, yet it is through his keen and sensitive eyes that we still see the swaggering figure of Henry VIII and so many other members of the glittering Tudor court.

Holbein learned to paint at a time when the rather stiff and formal style of southern Germany was being enlivened by the artistic revolution that was taking place in Renaissance Italy. His talents were quickly recognized, and within a few months of his arrival in Switzerland he had produced two striking portraits of the mayor of Basel and his wife. This was before he reached the age of twenty, and he went on to demonstrate his versatility by painting everything from religious pictures to scenes on the facades of the houses of prominent citizens.

These were highly visible projects, but interestingly enough it was his work in the relatively minor field of book illustration that had the most far-reaching consequences for his career. While working for a local publisher he met Desiderius Erasmus, and one of the portraits he painted of the great humanist scholar was sent to England, to William Warham, the venerable Archbishop of Canterbury and Lord Chancellor.

Holbein's skills were thus already known across the Channel before he arrived there in 1526, bringing with him a letter of introduction from Erasmus to his friend Sir Thomas More – "the man for all seasons." Holbein benefitted enormously from More's friendship and patronage, and in fact his most prestigious commission during this first English period was for a large group portrait of the future Lord Chancellor's household. The painting itself is unfortunately lost, but the eight preparatory drawings in the exhibition bear witness to its obvious merits.

By this point Holbein had perfected his style, combining his own genius with the lessons he had learned from such masters as Leonardo, Raphael, and his countryman Albrecht Dürer. One clear example is the drawing of More's youngest daughter, Cecily Heron, whose pose is similar to that of Leonardo's Cecilia Gallerani in the portrait best known as "the lady with an ermine." The study of More himself, which is closely related to the stunning portrait in the Frick Collection in New York, is evidence both of Holbein's technical expertise and his ability to reveal the character of his sitters. The head is large in the frame, and our attention is riveted by the unfocused gaze, the hint of melancholy that perhaps suggests More's disillusionment with a world that falls short of his own ideal – Utopia.

Holbein had few serious rivals in England and was so successful that when he returned to Basel after only about eighteen months he was able to acquire two substantial properties. Times had changed as the Reformation gathered momentum, and he was shocked to find that many of his early religious works had been destroyed by Protestant iconoclasts. Once again he left his wife and children behind and made his way back to England in 1532, only to discover that most of his early patrons were either dead or in disgrace. His

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Hans Holbein the Younger (1497/8-1543) was born in the southern German city of Augsburg where his father was a successful artist. As a young man he moved to Basel, in Switzerland, where he joined the painters' guild and became a citizen in 1520. In 1526 he made his first visit to England, staying there for about eighteen months before going back to Basel. Holbein returned to London in 1532, and by 1536 he was employed as the king's painter, a position that paid him £30 per annum. He died of the plague in 1543, and the above self-portrait of that year gives his age as forty-five. The etching is by Wenceslaus Hollar after Holbein's self-portrait of 1543 in the collection of The Thomas Fisher Rare Book Library, University of Toronto.

Hans Holbein, *Sir Thomas More*, c.1527/8; black and coloured chalks, 39.7 x 29.9 cm. © Her Majesty The Queen. Royal Library, Windsor Castle.

Hans Holbein, portraits of *Cecily Heron* and *John More the Younger*, c.1527/8; black and coloured chalks. © Her Majesty The Queen. Royal Library, Windsor Castle.

AGO Video Collection

Entertaining Introduction to the World of Art

BY LYNNE THOROGOOD-BURRY

THERE IS NO FASTER GROWING AREA IN SCIENCE TODAY than the field of communications. Technological breakthroughs are being announced virtually every day, and new products enter our lives with alarming speed and regularity.

The one product that is responsible for a quiet revolution on the home front and is steadily changing the television viewing habits of North Americans is the video cassette recorder or, in short, the VCR.

To satisfy this burgeoning interest in home video, the Edward P. Taylor Audio-Visual Centre at the AGO has recently acquired a selection of outstanding art documentaries. The series features in-depth accounts of the art and times of such great artists as Raphael, Edgar Degas, Vincent van Gogh, Wassily Kandinsky, and Georgia O'Keeffe among others. There are thirty introductory titles now available for viewing that may be borrowed from the Centre's growing video collection.

The video collection was inaugurated in February 1987 with the generous support of Rogers Communications Inc. and at first focused exclusively on film classics by internationally renowned directors. This popular collection continues to expand, offering among its recent additions such international cinematic masterpieces as Federico Fellini's *8-1/2*, Ingmar Bergman's *The Magic Flute*, Vittorio de Sica's *The Bicycle Thief*, and Akira Kurosawa's *The Seven Samurai* in its original full-length version.

With the recent acquisition of the fine art documentary collection, made possible by the continued assistance of Rogers Communications Inc., the Audio-Visual Centre is pleased to be able to offer the public an introduction to the world of art in a format

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Award-winning videos are made available by Home Vision.

Cultural Property Export Review Board

The Art of Giving

BY CLARA HARGITTAY

THE 1980S ARE DESTINED TO BE REMEMBERED AS A PERIOD of remarkable growth in the history of the Art Gallery of Ontario. The obvious evidence of this development is, of course, the Stage III expansion of the building itself, which upon completion in 1991 will increase exhibition space by fifty per cent and introduce such new features as a prints and drawings centre, an Inuit gallery, and a glazed sculpture court. The less immediately visible but equally important manifestation of growth, which made Stage III necessary in the first place, is the progressive increase in the number of art works entering the Permanent Collection.

In 1985 the AGO Permanent Collection numbered 10,700 works of art. In 1988 still several months before the end of the fiscal year the number stands at over 15,000, which represents an unprecedented fifty per cent increase in just three years. Has the AGO suddenly struck it rich? Unfortunately not. The institution has, however, seen a steady increase in donations, not only of cash to the Annual Giving Fund – a major source of revenue for art purchases – but most particularly of 'gifts in kind' – paintings, sculptures, and other works of art for the Permanent Collection. This phenomenon may at first be surprising given the current healthy state of the art market and skyrocketing prices at auction sales. Such competitive conditions are turning the pleasurable pursuit of art collecting into a lucrative pastime, and while this hardly seems condusive to philanthropic activity, there are Government programs and regulations in place that offer meaningful incentives to potential donors and encourage the preservation of Canada's cultural heritage.

Edgar Degas (French, 1834-1917), *Danseuse vue de Dos;* **black and white chalks on green laid paper, 30.6 x 24.0 cm. Purchased with the assistance of the Government of Canada through the Cultural Property Export and Import Act, 1988.**

Vincent van Gogh (Dutch, 1853-1890), ***The Vicarage at Nuenen,*** **1884; graphite and stump, pen and ink, 24.3 x 36.6 cm. Purchased with proceeds from the Annual Giving Fund, 1982.**

Certified gifts exempt from capital gains

The gifting of a cherished and valuable work of art to a public art museum will always be an act of generosity. But more and more collectors are discovering that such a donation may also be financially advantageous, and that it makes perfect business sense in the overall management of their assets. "Gifting works of art to an institution such as the AGO is one of the best tax breaks the Government gives Canadians," says Doug Todgham, head of development at the Gallery. In 1977 the Government of Canada established the Cultural Property Export Review Board to deal with the problem of national treasures that were leaving the country at an alarming rate. Since then works of art that are certified by the Board and offered as gifts to designated Canadian cultural institutions are not only exempt from capital gains, but also qualify for the one hundred per cent deductibility provision under the Income Tax Act. Donors can use the tax credits against their taxable incomes during the year of gifting or spread them over the following five years for maximum benefit.

The program has been tremendously successful. The Board receives over a thousand applications a year for certification of cultural property from all over Canada, and it is increasingly difficult for the AGO to guarantee to its potential donors that their applications will be dealt with before the next tax deadline. "We do everything in our power to make sure that things go smoothly for our donors," says Katharine Lochnan, curator of prints and drawings at the AGO, "but because the Cultural Property Export Review Board meets only at certain fixed times a year, the increasing volume of applications and the rush to meet the tax date have produced a real bottleneck in the past few years. For that reason we would like to urge collectors to come forward early so we can begin preparations together in time for the certification process."

Donors urged to contact AGO by September

However, having the good intention to donate a work of art to the AGO does not in itself guarantee that the work will be accepted. The Gallery works within stringent guidelines when building its Permanent Collection, and before it is decided whether a given work is accepted or considered for purchase it has to pass the careful scrutiny of one of its Collection Committees. Each of the seven collecting areas is served by a committee made up of academics, trustees, and informed collectors from the community who work closely with the curator responsible in making recommendations regarding new acquisitions. A work deemed to be of exceptional artistic value may still be rejected if it does not fit the collecting mandate of the AGO. When the decision is made to accept the work every effort is made to assist the donor in finding the most credible experts in the field to assess the fair market value of the work of art in question. In the case of European art and particularly of Old Masters this often means having to ship the work abroad to New York or London, England, which can delay the proceedings considerably. One of the best ways a donor can assure that his gift will be processed with the utmost expediency is to have the appraisals in place before they approach the Gallery. The Cultural Property Export Review Board requires two independent, arm's length appraisals from reputable art dealers, or one appraisal from a dealer association such as PADAC (Professional Art Dealers Association of Canada). If the work of art is in the hands of the AGO before December 31, it can be considered a gift for that taxation year. A word of caution applies, however: professional appraisers are overloaded by requests in January, and at this late date the chances in getting to the Review Board on time tend to be slim. Therefore, the best advice the AGO can give to collectors is to contact the Gallery by at least September 30.

The Act serves both collectors and institutions

The Cultural Property Export Review Board also has considerable political clout when it comes to the protection of cultural heritage. In addition to the certification of movable cultural property for income tax purposes, it oversees the issue of export permits for art and artefacts valued over $5,000. If the work is deemed to be of national value by the expert examiners (AGO curators are used regularly by the Board in that capacity) and has been in Canada for over thirty years, the export permit may be denied. The decision may be appealed, but if expert opinion supports the decision a delay period of several months is established during which Canadian institutions are given

Lucius O'Brien (Canadian, 1832-1899), ***Northern Head of Grand Manan,*** **1879; oil on canvas, 60.2 x 121.9 cm. Purchased with the assistance of the Government of Canada through the Cultural Property Export and Import Act, 1982.**

the opportunity to purchase the work, often with the assistance of a special grant from the Government of Canada. The AGO has been the beneficiary of this process in the past and in 1982 successfully protested the export permit for a rare early van Gogh drawing, *The Vicarage at Nuenen* (1884), destined to be sold at auction in New York. Instead it was offered for sale at Sotheby's in Toronto, and the AGO was able to acquire it with individual, corporate, and foundation gifts to the Annual Giving Fund. While at first glance it may

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VIDEO continued from p. 1

that is both educational and entertaining. The work of some of the most exciting major artists of all time is presented in the context of their oeuvre, offering insight into their inspirations, creative processes, personalities, and the critical reception of their work by their contemporaries. The films occasionally include rare footage of interviews with the artists or capture the creation of a work of art. Representing artists from the fifteenth to the twentieth centuries, many of these films have been shot on location in picturesque settings in the major art centres of Europe. Narrated by leading authorities in the areas of fine art history and literature, they offer an intelligent introduction to the visual arts. The videos run for approximately an hour, and are technically superb in quality: their stereo sound fidelity and colour-enhanced visuals make them ideally suited to educational use.

A complete list of titles is available in the Edward P. Taylor Audio-Visual Centre. A reference book is available, on request, giving detailed outlines for each video plus a concise biography for each artist represented. Similar information and title lists are available for the video film classic collection.

Overnight loans made Tuesday – Thursday are $3 per video. Weekend loans made Friday – Tuesday are $4 per video. The Centre is closed on Mondays but will accept returns only 9 am – 5 pm. Hours are Tuesday – Friday 11 am – 5 pm, Wednesday 11 am – 8:30 pm (mid-May – mid-September). There is a three video maximum per order.

The Audio-Visual Centre does not loan videotape machines and all tapes are VHS only. Those wishing to view videos within the Centre may do so by reserving a viewing carrel and video tapes with the loans consultant.

Lynne Thorogood-Burry is the former cataloguer/researcher at the Edward P. Taylor Audio-Visual Centre of the AGO.

HOLBEIN continued from p. 1

new clients tended to be German merchants living in London, but the extraordinary quality of his portraits soon brought him to the attention of Henry VIII. Holbein was officially employed as the king's painter by 1536, and in that year the French scholar Nicholas Bourbon referred to him as "the Apelles of our time," comparing his skill with that of the legendary painter of antiquity.

Apart from a few brief trips abroad, Holbein remained in London until his death in 1543, and during this period he immortalized many of the most powerful and intriguing characters of the day. Among those included in the exhibition are Jane Seymour, Henry's third wife and the mother of his only legitimate son Edward VI; the poet Sir Thomas Wyatt, who was rumoured to have been Anne Boleyn's lover before she became queen; Sir George Carew, captain of the ill-fated *Mary Rose;* and the Solicitor General, Richard, 1st Baron Rich, who officiated at the trials of both Sir Thomas More and John Fisher.

More and Fisher were of course executed for their refusal to recognize Henry VIII as the supreme head of the Church of England, and a fascinating record of the sovereign's political and religious ambitions is provided by the lone miniature in the exhibition, *Solomon and the Queen of Sheba.* This exquisite work shows the Queen of Sheba who personifies the Church paying homage to the enthroned Solomon whose features are clearly those of King Henry.

The present exhibition thus works on at least two distinct levels. It not only illustrates one of the most romantic periods in English history, but also shows without a shadow of a doubt that Holbein has to be numbered among the most accomplished and sophisticated draughtsmen of all time.

Dr. Francis Broun is education officer/lecturer with the AGO's Adult Programs, Education Services. He has organized an introductory display of historical material drawn from local collections and will be giving a three-week course on Holbein's life and times in November.

Drawings by Holbein from the Court of Henry VIII. Sam and Ayala Zacks Wing. October 28 – January 15.

OCTOBER • CALENDAR OF EVENTS

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1 Exhibitions *The Dada Period in Cologne* / continues
2 Exhibitions *Je Suis le Cahier* / closes *Picasso at Large in Toronto* / closes For Kids *Hands On* / 1-4 pm	3 The Jewellery Shop features fanciful animals – tame and wild by Anne Grotrian.	4 The Coffee Shop is a pleasant snack stop on your AGO tour.	5 *Rendezvous with Art* / 6 pm The Impulse Shop has wonderful preserves made after pioneer recipes.	6 Gallery Talk *The Dada Period in Cologne* / 2 pm Meet for drinks and a light lunch in the elegant Members' Lounge.	7 *Artful Conversation* / 11:15 am Films *Civilisation Series* / 12:30 pm	8 *Toronto Arts Week* / artists' tour, 1 pm
9 *Toronto Arts Week* / artists' tours, 11:30 am and 1 pm For Kids *Hands On* / 1-4 pm Concert *Paul Plimley: piano* / 3 pm	10 Thanksgiving Day Gallery, The Restaurant, and shops are closed.	11 *Toronto Arts Week* / artists' tour, 1 pm AGO Gift certificates are valid for one year and are redeemable at all AGO retail outlets.	12 *Art in the Morning* / 9:30 am *Toronto Arts Week* / artists' tours, 1 and 6:30 pm *Rendezvous with Art* / 6 pm *AGO Spectrum* / rvo, 10:30 pm	13 *Toronto Arts Week* / artists' tour, 1 pm Gallery Talk *The Dada Period in Cologne* / 2 pm *New Members' Party* / 5:30-8 pm	14 Art Rental *Contemporary art* / opens *Artful Conversation* / 11:15 am Films *Civilisation Series* / 12:30 pm *Toronto Arts Week* / artists' tour, 1 pm Gallery Talk *Gallery Highlights* / 2 pm	15 *Toronto Arts Week* / artists' tour, 1 pm An excellent selection of fine art videos and film classics are available for rent from the E.P. Taylor Audio-Visual Centre.
16 *Toronto Arts Week* / artists' tour, 1 pm For Kids *Family Studio* / 1-4 pm *Hands On* / 1-4 pm KCM Concert *Paul Massel baritone* / 3 pm Spectrum *La Chaine française de TVO* (In English) / 10:30 pm	17 The Reproduction Shop has a large selection of Canadian fine art reproductions.	18 The fully licensed Restaurant serves delicious moderately priced lunches and also serves dinners on Wednesdays.	19 *Rendezvous with Art* / 6 pm *Special Evening for Members* / 7 pm	20 Gallery Talk *The Dada Period in Cologne* / 2 pm	21 *Artful Conversation* / 11:15 am Films *Civilisation Series* / 12:30 pm *Jutra Retrospective* / 7 and 9 pm	22 Films *Jutra Retrospective* / 1, 3:30, 7 and 8:30 pm
23 *Sunday Start with Art* / 11 am For Kids *Family Studio* / 1-4 pm *Hands On* / 1-4 pm Walking Tour FASTWÜRMS / 3 pm Films *Jutra Retrospective* / 2, 3, 7, and 9 pm	24 New at The Impulse Shop – drinking glasses from colonial Williamsburg.	25 The Norma Ridley Reading Room is a quiet space off the Members' Lounge.	26 *Rendezvous with Art* / 6 pm Lecture *Oliver Everett on Holbein* / 8 pm	27 Exhibitions *Perspective 88* / closes Grange Luncheon Lecture *C. McKenna on the Powell Family* / 11 am Gallery Talk *Dada Period in Cologne* / 2 pm *Holbein Members' Preview* / 2-9 pm	28 Exhibitions *Drawings by Holbein* / opens *Artful Conversation* / 11:15 am Films *Civilisation Series* / 12:30 pm Gallery Talk *Gallery Highlights* / 2 pm	29 Club AGO *Hallowe'en Gala* / 9 pm
30 Films *Bruce Elder: Book of All the Dead* / 1 pm For Kids *Family Studio* / 1-4 pm *Hands On* / 1-4 pm Walking Tour *The Dada Period in Cologne* / 3 pm	31 On Mondays the Gallery, The Grange, and The Restaurant are closed. The shops, including The Coffee Shop, are open.	The AGO is accessible to disabled people and a number of wheelchairs are available.	New memberships and renewals are processed quickly from 12 to 3 pm daily at The Membership Desk in the lobby.	AGO gift certificates are redeemable at all AGO retail outlets.	For detailed description of programs consult the events listings on pages 4 and 5.	Gallery Talks and Tours twice daily, except Mondays. Visites Commentées le dimanche à 14h30.

THE COLLECTION IN FOCUS

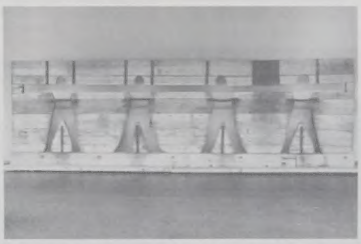
Traces of a Disappearance

BY BARBARA FISCHER

IN THE EUROPEAN TRADITIONS OF REALISM, ACCORDING to Norman Bryson, representations of the body have always concealed and negated the body of labour – the visible trace of the artist's body whose material activity produces the work. We are *given* a body in representation, but it is the body in a different guise – as picture, framed and fixed, to be apprehended by the Gaze. The painter's Gaze "takes the body and returns it in an altered form, as product but never as production of work; it posits the body only as content never as source." Compensating for this impoverishment of the body, Bryson continues, the tradition "rewards it with all the pleasures of seduction, for the body of the Gaze is nothing other than a sexual mask: the Galleries of the West constantly display the Gaze of pleasure, as an archive that is there to be cruised."

In contemporary culture this tradition is continued and exploited in the mass media, in fashion magazines, perfume commercials, luxury automobile ads, in films, television, and even at sports events. There, in an unprecedented intensity of disclosure and publicity, the body is used to sell the viewer on the purchase of a product that promises an identity equal in potency, sex appeal, and skill of seduction to the body that parades (as) the commodity.

The exhibition currently in Gallery E presents a selection of works that are concerned with the representation of the body. Rather than reproducing the discourse of the image of the body as an object of the Gaze, however, the representation of the body here has become a contested terrain. Drawn from the contemporary Canadian and international collections of the AGO and spanning a period of over twenty years, the exhibition maps a revolt of the body against the Body fixed in representation. Including works in a variety of mediums by such artists as Michael Snow, George Segal, Colette Whiten, Lisa Steele, Jeff Wall, Genevieve Cadieux, and Renée Van Halm, the immediate signs of this struggle are a visible, at times even violent, expulsion of a sense of interiority from the image of the body. It is as though the self has evaporated or is driven from the 'body in representation,' and separates what once gave the illusion of an identity between image and body, between object and self. The works included here undermine the identity of the image of the body as a representation or sign for a self.



Colette Whiten (Canadian, b.1945), *Structure #8*, 1973; wood and iron, 266.7 x 822.9 x 96.5 cm. Collection AGO.

George Segal's *Butcher Shop* (1965), for instance, includes a life-size figure consisting of a plaster mould made from a live model much like a print is made from a plate. Once separated from the body and reassembled into a complete form, the plaster mould holds the impression of the model's body on its inside, invisible to us. The hollow figure awaits us as a shell, a death-like skin, a haunting trace of the living self that once inhabited it. The figure insists: we no longer behold the self. And yet in the visibility of its disappearance the sculpture releases the self it once enclosed into living time, the dimension that exceeds representation; the dimension in which the embodied self outlives and falls short of representation.

In Dennis Oppenheim's *220 Yard Dash* (1969) this is taken even further as there is no longer a single figure or a complete image of the body. Nearly a hundred plaster casts of footprints and a series of 'negative' black and white photographs of the legs of a runner are the only evidence of one who has long passed by and gone on to other things. We would not have known him but for the prints he has left behind. The only evidence that representation grants us here are the traces of his disappearance.

The insistence on 'disappearance' or absence as a dimension made visible in representation is consistent throughout the works in this exhibition. It is not always achieved through the photographic condition of the indexical trace (the imprint of someone or something once "having-been-there"), which Segal's work realizes through the use of plaster and Oppenheim's through the casted footprints and photographic prints. It may also occur through the reduction of the image of the body to a series of identical cut-outs as in Michael Snow's *Venus Simultaneous* (1962). Mocking mass-production (the manufacture of commodities) the *Walking Woman* sign is not merely denied any detailed articulation of a visible body; its very repetition eclipses the possibility of identifying the image as that of a subjective self. Thus, even when giving us an image, a trace, or an outline of the body, the works in this exhibition do not offer the presence of a self; instead they testify to the absence of the body, the self, and the event of its being from representation. In making visible this absence the works included here demonstrate the threat that representation holds over the body, as in Colette Whiten's *Structure #8* (1973) where the image of the body is carved out of a wall of wooden beams and – as a gaping hole – threatens to trap the body in a rigid pose and into representation. By refusing the imaginary closure between the image of the body and a subjective self, and by denying the one to the other (and vice versa), the works in this exhibition wrest the body – the inadequate name of an uncommanded diversity – from the Body fixed in representation. They reclaim the space of the embodied self as that which falls short or exceeds beyond the reach of the commodity and objectification.

Michael Snow (Canadian, b.1929), *Venus Simultaneous*, 1962; oil on canvas on wood, 200.7 x 299.7 cm. Collection AGO.

Barbara Fischer is assistant curator of contemporary art at the AGO.

Exhibitions

Drawings by Holbein from the Court of Henry VIII: Fifty Drawings from the Collection of Her Majesty The Queen, Windsor Castle
Sam and Ayala Zacks Wing
October 28, 1988 – January 15, 1989

When Hans Holbein suddenly died of the plague in 1543 he left behind in his London studio a collection of life drawings illustrating prominent members of the court of Henry VIII. The portraits, which were rediscovered in 1727 by Queen Caroline consort of King George II in a bureau in Kensington Palace, show remarkable insight into the characters of the sitters and reveal much information about life in Renaissance England. The AGO presents this outstanding exhibition in the context of a didactic display of art and artifacts from the Tudor era.

Organized by the Royal Library, Windsor Castle. Sponsored by the **Chubb Insurance Company of Canada**, with additional support from **British Airways** and the Government of Canada's Insurance Program for Travelling Exhibitions.

Chubb Insurance Company of Canada

The Dada Period in Cologne: Selections from the Fick-Eggert Collection
Margaret Eaton Gallery
through November 6

The 200 works of art, periodicals, and other documents that make up this collection bring to light important, but until now obscured historical information about artistic activity in Germany during the years between the two world wars. In addition to newly discovered works by Max Ernst, and other well known Cologne Dadaists, the exhibition introduces the works of Willy Fick and his sister Angelika Hoerle, two impressive, but almost forgotten figures of the Dada movement in Cologne. Organized by the Art Gallery of Ontario.

Je Suis le Cahier: The Sketchbooks of Picasso
Sam and Ayala Zacks Wing
through October 2

The exhibition includes 40 sketchbooks by Picasso loaned by the artist's family. They contain over 230 drawings, watercolours, photographs, and mementos dating from 1900 to 1964. These works on paper represent the great artist's most intimate and personal expressions, giving insight into his creative process and documenting the evolution of some of his most famous paintings. The AGO is the only Canadian destination for *Je Suis le Cahier* on a prestigious international tour.

The exhibition was organized by The Pace Gallery, New York, and sponsored by the **American Express Company.** Circulated by Independent Curators Incorporated, New York.

AMERICAN EXPRESS

Picasso at Large in Toronto Collections
Sam and Ayala Zacks Wing
through October 2

A selection of works by Picasso from Toronto collections complements the exhibition *Je Suis le Cahier: The Sketchbooks of Picasso*. Included are some early drawings from Barcelona, ceramic works, and costumes designed for Diaghilev's Ballets Russes.
Sponsored by **Bramalea Limited, developers of BALMORAL.**

Bramalea Limited
RESIDENTIAL GROUP

Perspective 88
Gallery of Contemporary Art
through October 27

Perspective 88, part of a series of award exhibitions featuring the work of young contemporary Canadian artists, presents the work of FASTWÜRMS, the Toronto artistic collective of Napoleon Brousseau, Kim Kozzi, and Dai Skuse. FASTWÜRMS' large-scale installations and environments deal with political and ecological issues. Concerned with physical and spiritual survival, FASTWÜRMS' sculptural installations relate to a specifically Canadian geography and history, and celebrate the possibility of renewal and transformation. Sponsored by **George W. Gilmour**.

Willy Fick (German 1893-1967), *Long Live the Republic*, c.1920; linocut?, 21.1 x 16.6 cm. Fick-Eggert Collection.

Selections from the Klamer Family Gift of Inuit Art
Restaurant Corridor
through November 20

In 1978 Marcia and Harry Klamer donated part of their exquisite Inuit art collection to the AGO. They also expressed their wish to have selections from the collection on display at most times so that visitors to the Gallery could enjoy the beauty of these works and might come to understand that a wondrous Eskimo heritage has existed for thousands of years. This exhibition is part of the AGO's ongoing effort to fulfil that wish.

Pop Art Prints
Trier Gallery
through November 20

Selection of 13 colour prints and a drawing by Warhol, Rauschenberg, Johns, Lichtenstein, Dine, Hamilton, and Jones from the Permanent Collection. The works date from the heyday of Pop Art in the 1960s through to the 1980s. Focusing on aspects of contemporary culture, this exhibition includes portraits of media stars Wayne Gretzky, Karen Kain, Mick Jagger, and Marilyn Monroe.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth- through 20th-century paintings, 19th- and 20th-century sculpture, and major paintings from the contemporary collection.

Georgia Ridley, John Ridley, and J. S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery
Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore collection.

Prints and Drawings Galleries
Selections from the Permanent Collection and loans.

Gallery E
Traces of a Disappearance: Representations of the Body in Contemporary Art

This selection from the Permanent Collection investigates the concerns of contemporary figurative sculpture through the work of Michael Snow, George Segal, Renee Van Halm, Colette Whiten, and the videos of Lisa Steele. Long-term installation.

Extension Services

The following exhibitions will be circulated by Extension Services during the month of October. Dates are subject to change.

Carole Conde and Karl Beveridge: Standing Up
Ottawa School of Art
through October 8

Collector's Canada
Musée du Québec, Québec
through October 23

Printmaking in Nineteenth-Century France: The Touche Ross Gift to the Art Gallery of Ontario
Glenbow Museum, Calgary
through October 23

Edward S. Curtis: Photographs of Indians
Inverarden Regency Cottage Museum, Cornwall
through October 31

Walter Trier: The Animals' Conference
Collingwood Public Library
October 3 – November 3

The 1950s: A Decade of Painting and Graphics
Laurentian University Museum and Arts Centre, Sudbury
October 13 – November 13

Arthur Hughes: The Lady with the Lilacs
Macdonald Stewart Art Centre, Guelph
October 15 – November 13

Paterson Ewen: Phenomena Paintings 1971-1987
Dalhousie Art Gallery, Halifax
October 21 – December 11

"Artists with their Work" Programs

Jane Buyers: Sculpture
The Latchman Gallery, Stouffville
continuing to October 1

Moira Clark: Graphics
Whitby Arts Inc., The Station Gallery
continuing to October 2

Brian Burnett: Paintings
Timmins Museum: National Exhibition Centre, South Porcupine
continuing to October 9

Tom Benner, Spring Hurlbut, Reinhard Reitzenstein: Group Outdoor Sculpture Exhibition
Tom Thomson Memorial Art Gallery, Owen Sound Summerfolk Music Festival
continuing to October 10

Janice Gurney: Paintings
Oakville Galleries: Gairloch Gallery
continuing to October 23

Howard Simkins: Paintings
White Water Gallery, North Bay
October 6-29

Jane Buyers: Sculpture
The Lindsay Gallery
October 14 – November 5

FASTWÜRMS: Film Screening
Niagara Artists' Centre, St. Catharines
October 15

Peter Dykhuis: Installation
Woodstock Public Art Gallery
October 27 – November 27

Sybil Goldstein: Paintings
The Temiskaming Art Gallery, Haileybury
October 25 – November 19

Juan Geuer: Constructions
Tom Thomson Memorial Art Gallery, Owen Sound
October 26 – November 20

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. For group tours contact the Education Scheduling Office at 979-6601. Join us during October:

Tuesday to Thursday at 12:15 pm and 2 pm
Wednesday at 6 pm* and 7:30 pm
Friday at 11:15 am** and 2 pm
Saturday and Sunday at 2 pm*** and 4 pm
Visites Commentées : le dimanche à 14h30

*Rendezvous with Art
A program for the after-work crowd featuring a half-hour tour which is followed by informal discussion.

**Artful Conversation
A program offered every Friday, featuring a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

***For the Hearing Impaired
On the last Saturday of each month at 2 pm, this talk is signed for the hearing impaired. October's topic: The Wembley Connection: The Group of Seven.

Walking Tours

The Dada Period in Cologne
Margaret Eaton Gallery
Sunday, October 30, 3 pm

Guest Curator Angie Littlefield will lead a Walking Tour of the current exhibition. Free with admission to The Gallery.

Perspective 88
Gallery of Contemporary Art
Sunday, October 23, 3 pm

Join Toronto artistic collective FASTWÜRMS for an Artists' Walking Tour of their works in the current exhibition *Perspective 88*. Free with admission to The Gallery.

Lectures

Degenerate Art in Nazi Germany
Dr. Thomas Deecke, Art Historian, Berlin
The Jackman Hall
Wednesday, October 5, 8 pm

Dr. Deecke will examine the art and artists deemed "degenerate" by the Nazis during the late 1930s in Germany in conjunction with the current exhibition *The Dada Period in Cologne*.

Free admission. However, tickets are required and will be available on a first-come basis after September 21 from the Information Desk.

Holbein in the Royal Library, Windsor Castle
Oliver Everett, Librarian, Windsor Castle
The Jackman Hall
Wednesday, October 26, 8 pm

Oliver Everett, Librarian, Windsor Castle will address the history and significance of the Holbein drawings in the Royal Collection, Windsor Castle.

Free admission. However, tickets are required and will be available on October 12 from the Information Desk.

Gallery School

Family and Community Studio
Gallery School
Sundays, 1-4 pm, October 16, 1988 – April 16, 1989

Family and Community Studio is a family drop-in program where kids and parents make art together in the Gallery School. Materials for drawing, painting, printmaking, and sculpture are available, and guidance is provided by Gallery School artists. Open to the public and to Gallery Members. Children under 12 must be accompanied by an adult. Recreation groups, clubs, or organizations cannot be accommodated. Family and Community Studio is free with admission to the Gallery.

For Kids

Hands On
Sundays 1-4 pm, starting October 2

Hands On is a unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Come create a live portrait using fabulous costumes, do high-tech drawing on a computer, make a huge pipe sculpture, or experience the magic of colour.

Tickets for hourly sessions are available each Sunday at the Information Desk. First come, first served. Children ages 4-12 must be accompanied by an adult. For more information call 977-0414 ext. 352.

Hands On appreciates the generous support of **Atari Canada Corp.** and **Irwin Toy Ltd.**

Spectrum

Viewing Times
TVOntario: Wednesday, October 12, 10:30 pm, and on La Chaine française de TVO: Sunday, October 16, 10:30 pm

AGO Spectrum, the Gallery's art magazine, returns to the airwaves for another exciting season on the educational network of the province of Ontario.

In the October edition of *AGO Spectrum*, the fascinating story of Angie Littlefield brings into focus the art and social history of Germany during its most anguished and confused period between the two world wars. Ms Littlefield, an English teacher from Whitby, Ontario, accidently stumbled on a collection of historically important artworks and documents in her great-uncle's garden shed during a family visit to Cologne in 1967. The AGO exhibition *The Dada Period in Cologne: Selections from the Fick-Eggert Collection* tells the story of the rebellious Cologne avant-garde and reclaims for the history of art two forgotten figures: Angelika Hoerle and Willy Fick.

Concerts

Thanksgiving Concert
The Walker Court
Sunday, October 9, 3 pm

Acclaimed composer/musician Paul Plimley of Vancouver will entertain AGO audiences in a special piano recital for Thanksgiving. His material ranges from jazz to classical, and his refreshingly original approach combines melodic wit with technical precision and brilliance.

Sunday Concert Series
The Walker Court
Sunday, October 16, 3 pm

AGO's popular concert series organized in collaboration with the Royal Conservatory of Music (RCM) returns to the Gallery for another exciting season. The series embodies the highest musical standards, with performing artists drawn from the RCM faculty, and instrumental and vocal ensembles.

The season's inaugural concert features baritone Paul Massel in a program of works by Brahms, Poulenc, Quilter, and Rogers and Hammerstein, accompanied by Doreen Uren Simmons on the piano. Mr. Massel is well known to audiences for his numerous recitals, opera and oratorio appearances, and particularly for his performance at the Stratford Festival and in *The Mikado* most recently on Broadway.

The Sunday Concert Series is supported by 96.3 CFMX-FM 103.1, The Sound of a Different Drummer.

Films

Claude Jutra Retrospective
The Jackman Hall
October 21-23

The second annual Wendy Michener Symposium at York University is honouring outstanding Montreal filmmaker, the late Claude Jutra. In conjunction with the symposium entitled *The Quebec Film Experience – Claude Jutra, A Case Study*, Jutra's major works are being screened at the AGO. The series has been assembled in cooperation with York University and the Ontario Film Institute.

Unless otherwise noted films are in English. Tickets are on sale the day of the screening outside The Jackman Hall beginning one hour prior to the first screening. Each film is $3, or $5 for a double bill. Further information can be obtained by calling 979-6608.

Friday, October 21

7 pm
Mon oncle Antoine (1970, colour, 104 min.)

Produced by the National Film Board. In French with English subtitles.

9 pm
A tout prendre (Take it all) (1963, black and white, 99 min.)
In French only.

Saturday, October 22

1 pm
Kamouraska (1972, colour, 124 min.)
Produced by the National Film Board. In French with English subtitles.

3:30 pm
Ada (1976, colour, 58 min.)
Produced by the Canadian Broadcasting Corporation.

7pm
The Wordsmith (1979, colour, 72 min.)
Produced by the Canadian Broadcasting Corporation.

8:30 pm
La Dame en couleurs (Our Lady of the Paints) (1985, colour, 111 min.)
Produced by the National Film Board.

Sunday, October 23

2 pm
A Chairy Tale (Il était une chaise) (1957, black and white, 10 min.)
Directed by Norman McLaren, co-directing and acting Claude Jutra. Produced by the National Film Board.

Wrestling (La Lutte or Golden Gloves) (1961, black and white, 28 min.)
Directed by Bernard Gosselin, Claude Jutra, Michel Brault, and Gilles Groulx. Produced by the National Film Board. In French only.

Rouli Roulant (The Devil's Toy) (1966, black and white, 15 min.)
Produced by the National Film Board. In French only.

3 pm
Pour le meilleur et pour le pire (For Better or For Worse) (1975, colour, 117 min.)
In French with English subtitles.

7 pm
Surfacing (1980, colour, 88 min.)
With R.H. Thomson and Margaret Dragu. From the novel by Margaret Atwood.

9 pm
By Design (1980, colour, 91 min.)
With Patty Duke Astin, Sara Botsford, and Saul Rubinek.

Recent Work From the Canadian Avant-Garde
The Art Gallery of Ontario is pleased to collaborate with the Innis Film Society in presenting a two month series of recent Canadian experimental film. The series begins in October with Bruce Elder's *The Book of All the Dead* cycle and continues in November with major new films by Canadian artists/filmmakers. Admission to the screenings is $3 at both Innis and at the Art Gallery of Ontario. All Gallery screenings take place in The Jackman Hall and tickets are on sale one hour prior to the screening. The Gallery appreciates the assistance of the Canadian Filmmakers' Distribution Centre in arranging the program and the generosity of the Ontario Arts Council in supporting this series. A catalogue has been produced for the series with the support of the Canada Council. Please note the schedule is subject to confirmation. Information can be obtained by calling the AGO at 979-6608 or Innis at 978-7790.

Thursday, October 13

7 pm
Innis
Program 1 ***Book of All the Dead,*** **cycle of film, Bruce Elder**
Breath/Light/Birth; Trace; The Art of Worldly Wisdom; She is Away; Barbara Is a Vision of Loveliness; 1857 (Fool's Gold); Permutations and Combinations; Look! We Have Come Through! (total running time approx. 140 min.)

Friday, October 14

7 pm
Innis
Program 2: ***Book of All the Dead,*** **cycle of film, Bruce Elder**
Sweet Love Remembered; Illuminated Texts (total running time 194 min.)

Thursday, October 20

7 pm
Innis
Program 3: ***Book of All the Dead,*** **cycle of film, Bruce Elder**
Lamentations: A Monument to the Dead World, Part 1: The Dream of the Last Historian (total running time 240 min.)

Friday, October 21

7 pm
Innis
Program 4: ***Book of All the Dead,*** **cycle of film, Bruce Elder**
Lamentations: A Monument to the Dead World, Part 2: The Sublime Calculation (total running time 240 min.)

Thursday, October 27

7 pm
Innis
Book of All the Dead, **cycle of film, Bruce Elder**
Consolations (Love is an Art of Time) Part 1: The Fugitive Gods
(total running time 240 min.)

Friday, October 28

7 pm
Innis
Book of All the Dead, **cycle of film, Bruce Elder**
Consolations (Love is an Art of Time) Part 2: The Lighted Clearing
(total running time 250 min.)

Sunday, October 30

1 pm
Art Gallery of Ontario
Book of All the Dead, **cycle of film, Bruce Elder**
Consolations (Love is an Art of Time), Part 3: The Body and the World
(total running time 260 min.)

Noon-Hour Films
Fridays at 12:30 pm in The Jackman Hall. Free with admission to the Gallery.

Civilisation Series
This remarkable 13-episode series was produced by BBC Television with Kenneth Clark who takes the viewer from the fall of the Roman Empire through the ages to contemporary life.

October 7
Man – The Measure of All Things

October 14
The Hero as Artist

October 21
Protest and Communication

October 28
Grandeur and Obedience

The Grange

The Grange is Toronto's most popular living museum and an integral part of the AGO.

Free with admission to the Gallery. Entrance to The Grange through the AGO and through the park. Adult tours are arranged by calling 977-0414 ext. 237. For school tours, call 979-6601.

A project of the Volunteer Committee.

Fall Luncheon Lectures
"It's the best deal in town" – so our 'regulars' tell us. Presented each spring and fall in the historic Grange Music Room, The Grange Luncheon/Lecture Series combines delicious, light, home-cooked meals with entertaining explorations of life in Upper Canada. We plan a particularly interesting program for this fall.

The Powell Family of York
Thursday, October 27, 11 am
Catherine McKenna of the Department of History, Queen's University will speak about one of the most politically and socially prominent families in York – and the most beset with scandal and tragedy.

Medicine in Upper Canada
Thursday, November 3, 11 am
Using material from old letters, newspapers, and archives, Dr. Charles Godfrey, director of rehabilitation at Wellesley Hospital, recreates the history of medicine in the early 1800s when malaria, cholera, pneumonia, and typhus were endemic and blood-letting, leeches, and laudanum were the doctor's basic tools.

Susanna Moodie and the Rebellion Letters of 1837
Thursday, November 10
Professor Carl Ballstadt of the Department of English at McMaster University gives us a pre-publication preview of the recently discovered letters written by one of Upper Canada's most famous authors and settlers.

Tickets are $10 each or $25 for the series of three. Please call 977-0414, ext. 237 for tickets and information.

Travel AGO

Morocco and Southern Spain
April 1-15, 1989

Join us for two weeks in Morocco and Spain. We travel north from exotic Marrakech, tracing the Moorish advance in art and architecture through Fès and Tangier. Via historic Gibraltar, we'll continue into romantic Andalucia and visit the treasures of Granada, Cordoba, and Seville.

California
April 3-14, 1989
Join us for a tour of California from Los Angeles to San Francisco with stops at San Simeon and Carmel. In Los Angeles we will visit world famous museums from the Getty to the Museum of Contemporary Art. A tour of 20th-century architecture will include the outstanding buildings of Maybeck, Morgan, Gehrey, Isozaki, and Graves. In San Francisco we will see Golden Gate Park and its fine museums. We'll view Hans Hofmann paintings at the University Museum in Berkeley and enjoy a wine-tasting picnic, a gala champagne dinner, and a private art collection at a new winery in the Napa Valley.

The Queen Charlotte Islands: Emily Carr Country
May 25 – June 2, 1989
This spring trip offers admirers of Emily Carr a wonderful opportunity to visit the magnificent Queen Charlotte Islands. Touring museums in Victoria and Vancouver will provide excellent preparation for our trip through the islands. Aboard the *Phaedra* we will visit the deserted villages of the Haida Indians that inspired Emily Carr's most powerful paintings.

Looking Ahead ...
Italy – September 1989
Thailand – October 1989

For brochures or more information, please call 977-0414, ext. 263. Travel AGO is a project of the Volunteer Committee.

Gallery Hopping

Commerce Court's Banking Hall and a Law Firm's Special Collection
Tuesday, November 1, 1988
7:30-9:30 pm
William Dendy, architectural historian with the Ontario Heritage Foundation, discusses the superb restoration of Commerce Court North, a true "cathedral of commerce." Then Montreal art dealer Walter Klinkhoff talks about the Stikeman, Elliott Collection, an eclectic mix of master drawings, Canadiana, and Post-Impressionist paintings. Meet at 25 King Street West. Tickets are $10 and refreshments will be served.

A Weekend in New York
November 26-27, 1988
An early flight Saturday morning will take us to exciting New York City where we will settle into comfortable suites at the elegant Stanhope Hotel. On Sunday we head across the street to the Metropolitan Museum of Art to view the retrospective exhibition of Georgia O'Keeffe. A limited number of tickets will be available for the Degas exhibition as well. The cost of the trip includes air fare, accommodation, hotel transfers, and exhibition tickets.

Gallery Hopping is a project of the Volunteer Committee. All tickets must be purchased in advance. For applications, tickets, and further information please call the Volunteer Office at 977-0414, ext. 263.

Members' Activities

New Members' Party
A special party to welcome new Members to the Gallery is being held on Thursday, October 13 from 5:30 to 8 pm. **All Members** are welcome to attend this event which features special "behind the scenes" tours of the Gallery, talks on the Permanent Collection, and a reception in The Walker Court. Just present your membership card at the door. Supported by **Inniskillin Wines**.

Holbein Preview for Members

Hans Holbein, *Sir John Godsalve*, c.1532. © Her Majesty The Queen. Royal Library, Windsor Castle.

Thursday, October 27, 2-9 pm
Members and their guests are invited to preview *Drawings by Holbein from the Court of Henry VIII.* Throughout, special films will be featured in The Jackman Hall, and during the afternoon, complimentary tea will be served from 3 to 5 pm in The Walker Court. Our volunteer docents offer gallery talks in the exhibition at regular intervals in the afternoon, and there will be music and bar service from 5:30 pm in The Walker Court for your enjoyment. The exhibition will be opened at 6:45 pm by Oliver Everett, Librarian, Windsor Castle and opens to the public on the following day, October 28 continuing until January 15, 1989.

Club AGO
Hallowe'en Gala
Saturday, October 29, 9 pm
Club AGO (Young Associates of the Art Gallery of Ontario) hosts "Picasso Meets Bèla Lugosi" in The Walker Court of the AGO. Join us for live music, dancing, and lots of door and costume prizes. Tickets are $40 for Club AGO Members and students and $50 for non-Club AGO Members. Please call the Volunteer Office at 977-0414, ext. 263 for tickets and further information.

For the following programs, tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 6; to order by credit card, please call the Volunteer Office at 977-0414 ext. 263. A Member may purchase up to four tickets. Refunds are available only up to three working days prior to the scheduled events. These are projects of the Volunteer Committee.

Art in the Morning

The Dada Period in Cologne
Wednesday, October 12, 9:30 am
Join us in the Members' Lounge for refreshments followed by a tour of the Fick-Eggert Collection – drawings and watercolours of historical importance, discovered by chance in a garden shed in Cologne. Tickets are $4.50.

Drawings by Holbein from the Court of Henry VIII
Wednesday, November 9, 9:30 am
Join us in the Members' Lounge for refreshments followed by a tour of these treasures from the Royal Collection at Windsor Castle with lecturer Francis Broun. Tickets are $4.50.

Sunday Start With Art

The Dada Period in Cologne
Sunday, October 23, 11 am
Meet in the Members' Lounge for a continental breakfast, then tour this unique collection of German art from the 1920s and 1930s with curator Angie Littlefield. Discovered in a garden shed in 1967, the works in the exhibition shed new light on Dada activities in Cologne.

Drawings by Holbein from the Court of Henry VIII
Sunday, November 20, 11 am
Meet in the Members' Lounge for a continental breakfast followed by a tour of this exceptional exhibition with lecturer Francis Broun. Tickets are $6.

Special Evenings For Members

The Dada Period in Cologne
Wednesday, October 19, 7 pm
This collection of drawings and watercolours discovered by chance in a garden shed in Cologne, is helping to rewrite the history of German art during the obscure years between the two world wars. Join Angie Littlefield, grand-niece of the painter Willy Fick and curator of the exhibition, for a tour of these previously unknown works by rebellious young German artists. Following the tour enjoy conversation and dessert in The Restaurant. Tickets are $10.

Drawings by Holbein from the Court of Henry VIII
Wednesday, November 16, 6 pm
Join us for a tour that will provide insight into Tudor life and the royal household as portrayed in these remarkable portraits from the Queen's collection. Following the tour, gather in The Restaurant for dinner at 7 pm. Tickets are $23.

Special Events

Toronto Arts Week
October 8-16
In an effort to increase public awareness of the arts and artists of Metropolitan Toronto, the Toronto Arts Awards Foundation is once again organizing a week-long series of informal events showcasing the local art community. The AGO is participating with daily tours led by prominent Toronto artists such as Joanne Tod, Will Gorlitz, and Renée van Halm. Advance bookings can be made by calling 977-ARTS.

Behind the Scenes

Claude Jutra (1930-1986)

Although Claude Jutra is one of the most important filmmakers this country has produced, most Canadians were unfamiliar with his name until his mysterious and tragic death in 1986. Jutra was one of those rare artists who was comfortable working in various film genres and in both languages. His masterpiece, *Mon oncle Antoine*, was recognized by a panel of international critics in 1984 as the best Canadian film of all time. Jutra had many vocations (painter, actor, doctor, writer, teacher) but a fascination with cinema was to prove the basis for his most lasting legacy.

As early as age eighteen Jutra completed an experimental short, *Perpetual Motion*, then left for France to work with directors such as Jean Cocteau, François Truffaut, and Jean Rouch. When he returned to Canada, Jutra began his long association with the National Film Board and colleagues like Norman McLaren, Michel Brault, and Gilles Groulx. Jutra's autobiographical film of his relationship with a black woman, *A tout prendre* (1968), is considered to have launched a new wave of Quebec cinema. The early 1970s saw much of Jutra's best work emerge – *Mon Oncle Antoine*, *Kamouraska*. However, Jutra had trouble financing features after *Pour le meilleur ou pour le pire (For Better or For Worse)* (1975) was not successful at the box office. He left Quebec for English Canada (the "friendly foreign country") where he successfully collaborated with the Canadian Broadcasting Corporation on several television dramas (*Dreamspeaker, Ada, The Wordsmith*) and made two independent films (*Surfacing, By Design*). *La Dame en couleurs*, Jutra's last feature, marked a return to 1940s Montreal and his own culture.

Jutra is a natural subject for the second annual Wendy Michener Symposium because of the role he played in defining a truly indigenous cinema for Quebec. The Symposium was established at York University in 1987 in honour of arts critic and journalist Wendy Michener. It provides an open forum for the discussion of critical issues and developments in the Canadian cultural scene. During the 1960s Michener was witness to the cultural explosion in Canada and was particularly interested in the remarkable blossoming of Quebec cinema.

Titled *The Quebec Film Experience – Claude Jutra, A Case Study* the symposium will take place October 20-21 followed by the Jutra Film Series at the AGO from October 21 to 23 (screening times are found under film listings). The series has been assembled in cooperation with York University and the Ontario Film Institute. Catherine Jonasson is head of film and video programs at the AGO. For information about the Wendy Michener Symposium call Brigitte Kleer at York University, 736-5136.

Shops and Services

Gift Certificates
Valid for one year and available in denominations of $10, $25, and $50. Redeemable at all AGO outlets, and at Art Rental and Sales, The Restaurant, and Membership.

AGO Book Shop
When choosing your greeting cards for the Christmas season, consider our selection featuring works of art from the AGO Permanent Collection. Four new images are added this year: Clarence Gagnon's nostalgic *Laurentian Homestead*, David Milne's ephemeral *Grand Concourse*, Walter Trier's jocular *Masked Musicians*, and Barbara Hepworth's expressive sculpture *Mother & Child*. $1.25 each. Box of ten of same image $12.50. Blank inside. The AGO Book Shop is unable to handle imprint orders. Answering machine records messages after hours. Please call 979-6610.

Art Rental and Sales Gallery
From October 14 to November 20 our installation of contemporary art presents intriguing work that deals with spacial relationships. When you decide on a loan don't forget that the first three months rental cost is deductible from the price of the work if you subsequently decide to buy it. A project of the Volunteer Committee.

The Impulse Shop
Enhance your Thanksgiving table with reproduction eighteenth-century drinking glasses from colonial Williamsburg as well as an assorted array of holiday adornments. Garnish your turkey with preserves made after pioneer recipes, and serve it attractively on a state-of-the-art platter from the design section. A project of the Volunteer Committee.

The Jewellery Shop
Artist of the month, Anne Grotrian creates a fanciful world of animals – tame and wild. Find your favourite in The Jewellery Shop today.

The Reproduction Shop
The spectacular colours of the Canadian fall have been a source of inspiration for generations of landscape painters. Refresh your memories of the autumn countryside by browsing through Canada's largest selection of Canadian fine art reproductions. Leader frames, museum mounting, and custom framing services are always available. A 10% discount to Gallery members. A project of the Volunteer Committee.

Audio-Visual Centre
The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan.

ART GALLERY OF ONTARIO

OCTOBER 1988

AGO NEWS

Behind the Scenes

To Sum It Up

AGO's **Jack Vecchio and Pat Cipriani (middle) with members of the Summit Task Force, (from left to right), Sergeant Randy Scott (Metro), Inspector W.J. Shewchuk (RCMP), Inspector S. Warmington (Metro), and Sergeant D. Keoch (RCMP).**

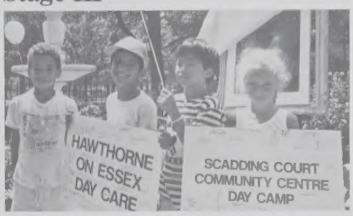
DURING THE ECONOMIC SUMMIT LAST JUNE THE RIGHT Honourable Jeanne Sauvé, Canada's governor general hosted a glittering farewell luncheon at the AGO for the seven heads of state, their ministers, and spouses.

In recognition of the Gallery's contribution to the success of the Economic Summit, the AGO was recently awarded with a special plaque by the Economic Summit Task Force. Inspector Shewchuk of the RCMP made the presentation on behalf of the Metropolitan Toronto Police Force, the Ontario Provincial Police, and the Royal Canadian Mounted Police, and praised Gallery staff for their cooperation and effectiveness in working together with Summit personnel.

Exclusively Yours

THE RETAIL SHOPS AT THE AGO ARE BRIMMING WITH A dazzling array of holiday merchandise. You are invited to be our guests during our second "Members Only" evening of Christmas shopping on Thursday, November 24 from 6 to 9 pm. Member's discount of ten per cent applies. Surprise specials in The Book Shop and an extra ten per cent discount in The Reproduction and Impulse Shops. Adults only.

Children 'Unveil' Work for Stage III



WHEN STAGE III OPENS IN 1991 THESE SIGNS BEARING THE signatures of the children who participated in an AGO treasure hunt on August 12, 1988, will be hanging in the Gallery next to Paul Peel's 'unveiled' masterpiece, *After the Bath*. Four anonymous donors have given $2000 to the Stage III fund in the name of the two community children centres, who thus become the first contributors to the imaginative *Unveil a Work of Art* campaign. For further information about Stage III and the fund raising campaign please call 971-5363.

Have fun, we'll tour!

"THE PICTURES ARE THE STARS, NOT US," REMARKED one AGO volunteer in explaining the docents' code of ethics "We are there to provide thought-provoking information and to enhance the visitor's experience, not to upstage the art."

This philosophy has been well tested over the years, and is responsible for the continuing success of the Gallery's docent program ever since its inception in the 1940s. The AGO is proud of its friendly and knowledgeable volunteer guides. Today, sixty-five men and women present stimulating gallery talks during the day, evenings, and on weekends, and help tour the over 50,000 schoolchildren who visit the institution each year.

When joining a tour of Old Masters or of contemporary art, the docent greeting your group, in English or in French, may be an ex-advertising executive or a former teacher, a young mother or an antiques expert, all enjoying an unpaid second job. There are no innocents thrust before the public, however. Most docents have formal education in the arts, and even though they are well experienced (some have been touring as long as twenty years), all must attend continuing education sessions in order to become conversant with every facet of the Gallery's collection.

Presently the group is gearing up for the opening on October 28 of the exquisite *Holbein* exhibition. There are training sessions on Church and State, Thomas More and his contemporaries, Henry VIII and his queens, sixteenth-century costume and furniture, and Holbein's drawing techniques.

In addition to the regular daily Gallery Talks and programs organized exclusively for AGO Members (see schedules on page 5), a special talk takes place at 11:15 am each Friday, when Gallery admission is free for senior citizens. Docents are also available to speak to groups outside the AGO, and to conduct private tours in conjunction with corporate receptions. While all of the programs are popular and well attended, both the docents and the AGO would like to encourage more people from the business community to take advantage of the noon-time talks and spend part of their lunch-hour at the Gallery participating in a stimulating tour and discussion.

A free monthly schedule of tours and topics for daily talks is available at the Information Desk, and enquiries may also be directed to the Education Scheduling Office at 979-6601. Hope to see you in the galleries!

CULTURAL PROPERTY continued from p. 2

seem that collectors are at a disadvantage if an export permit is denied, such fears are soon alleviated. The Cultural Property Export and Import Act is designed to assist both the collector and the institution involved. In the event of a sale, the purchase price is set at guaranteed fair market value and since the capital gains exemption still applies it often represents a better deal for the vendor than a risky sale at auction.

Canada is a signatory to the 1970 UNESCO convention on the illicit import, export, and transfer of ownership of cultural property. Consequently, the Cultural Property Export Review Board is actively involved in the repatriation of works of art that are deemed to be of national importance. In 1982, with the assistance of the Board, the AGO was able to bring back to Canada a major oil painting by Lucius O'Brien, which was taken out of the country to Scotland in 1880 by the heirs of its original owner the Hon. George Brown. Brown, a controversial politician and the founder of *The Globe*, who met a violent death at the hands of a disgruntled employee, purchased *Northern Head of Grand Manan*, one of the most important major oils in O'Brien's oeuvre, probably at the Toronto Industrial Exhibition in 1879. The work remained in the family's possession until the AGO was able to reclaim it for Canada.

The Department of Communications came to the aid of the Gallery once again earlier this year and helped with the repatriation of a group of significant works on paper including a coloured woodcut by Gauguin, a black and white chalk drawing by Degas, and a gouache by Rouault from the collection of Dr. Harold Tovell. Since the Tovell collection was considered the most significant avant-garde collection in Canada in the 1920s, the importance of recovering these works for Canada goes beyond the importance of the individual pieces. Gifts and, particularly, collections bring with them a reflection of social history representing the history of the community. With the tremendous price increases on the art market over the last few years, the AGO is no longer able to add significant works to its Permanent Collection through purchase. The collecting community's willingness to fill the gap and help the AGO meet its collecting mandate is most heartening. The Gallery is grateful to its many donors, and to the Government of Canada for providing the favorable climate for such generous philanthropy. Revenue Canada has published a helpful booklet that effectively demystifies the gifting process, and our curators and Doug Todgham in the development office are happy to answer inquiries.

Clara Hargittay is the editor of AGO News.

General Information

Admission
Adults: $3.50
Seniors with cards: $1.50.
Fridays FREE for seniors
Students, full-time with cards: $1.50
Family (2 adults with children under 19): $7
Members: FREE
Children under 12 (accompanied): FREE
Wednesdays, 5:30-9 pm: FREE

Membership
Young Member (age 25 and under): $20
Non-Resident (100 km beyond Toronto): $30
Individual: $45
Family/Dual: $60
Supporting (tax deductible donation): $100

Available at the Membership Desk in the lobby, and by mail or telephone from the Membership Office. VISA, MasterCard, and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 979-6619.

Membership: (416) 979-6620
AGO: (416) 977-0414

Notice to Members
From time to time, our mailing list is released to other arts and non-profit organizations to circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third party use. Please call or write to the Membership Office (979-6620).

Moving?
Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order
For tickets, reservations, course registration, or information, please consult individual listings for specific instructions. Otherwise:
- address the department specified in events listings
- specify date, name of event, and number of tickets
- indicate your name, address (with postal code), and phone numbers
- include a stamped, self-addressed envelope for tickets
- enclose a cheque payable to the Art Gallery of Ontario

Please do not combine requests or cheques to different departments.

Gallery Hours
Tuesday through Sunday 11 am – 5:30 pm, Wednesday 11 am – 9 pm. Closed Mondays.

The Grange Hours
Daily 12-4 pm, Wednesday 12-4 pm and 6-9 pm. Closed Mondays.

Gallery Shops
The AGO Book Shop, The Reproduction Shop, The Impulse Shop, and The Jewellery Shop are open daily 10:30 am – 5:30 pm, Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery
Open for viewing regular Gallery hours. Open for business Tuesday, Thursday, Friday 11 am – 4 pm; Wednesday 11 am – 9 pm; Saturday and Sunday 11 am – 5:30 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday 11 am – 5 pm. Starting September 14 resumes Wednesday evening service 11 am to 8:30 pm.

The Restaurant
Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5-8 pm. Closed Mondays.

The Coffee Shop
Tuesday to Sunday 10:30 am – 5 pm. Mondays 11 am – 4:30 pm.

Members' Lounge
Open to Members and their guests from noon – 5 pm, Wednesday from noon – 9 pm. Closed Mondays.

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